

# Law of Inertia Fanzine



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Clairmel

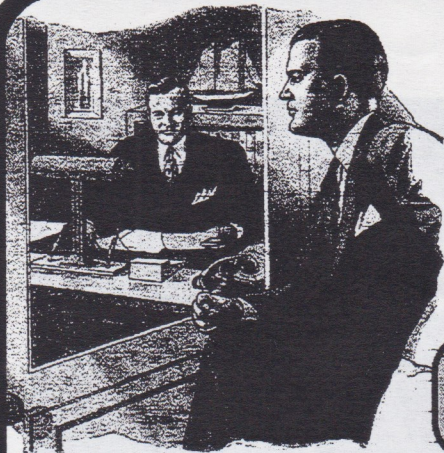
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Winter 1998

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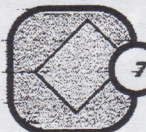
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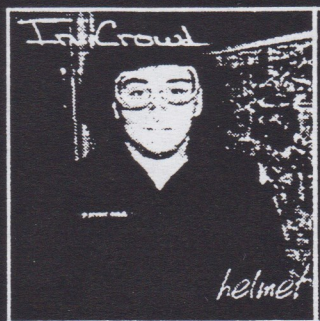
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# Law of Inertia

## Law of Inertia

Issue # wun

Winter 1998

wun \$

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Issue #2 will feature Ida, Knapsack,  
Rye Coalition, Elliott Smith, Fireside,  
Seven Story Mountain, Tugboat  
Annie and others.

Thanks: My family, Dan Frantic and  
Dogfather, Danimal the manimal (Wan-  
kor), Tim Muddle Fanzine, Shawn  
Scallen, Brian Sokel, Lookout!, John  
from Deep Elm, all the bands I  
interviewed, everyone that gave me  
free shit, everyone I pestered-- like Liz  
from Ida, anyone else I forgot, no  
thanks to people who promised me  
stuff and didn't deliver the goods.

Golly, there's so much I want to say. First  
off, I just wanted to say thanks to the band Ida  
who I harassed constantly about an interview when  
I didn't even know that they had had a major  
crisis going on at the time. However, the Ida  
interview will appear in the next issue. I had so  
much fun doing this issue. I met tons of great  
people (over the internet) all over the nation  
who are interested in the one thing that makes  
this place great: punk rock! I learned loads  
about the business aspect of indie rock and how  
impressive it is when any label puts out any  
record! I also got to review scores of great CDs  
and records as well as learn about the ins and  
outs of desktop publishing (if you have an extra  
700 bucks, spring for Quark instead of Pagemaker).  
Hopefully, in the next issue a lot more of my  
friends will give me input and ideas to make this  
zine as good as any. I hope to continue this for  
a long time and one day break even, so please  
offer all the encouragement you can until then!

If anyone would like to write articles,  
interview bands, take photos, give me artwork or  
poetry, ads, zines or albums to review, or gossip  
on your indie world, I'd love to have it. So send  
me your stuff!

Love,

Ross Siegel

P.S. I'd like to do a classified ad section in  
the future. So if you're looking for absolutely  
anything in the world (e.g. girlfriends, gui-  
tars, bands, records), e-mail me a classified ad!





## ROSS' COLUMN

So, here I am. Sitting alone in my room on yet another Saturday night working on the first issue of this damned fanzine. I'm too tired to call my friend, Tim, who is my usual hook-up to what's-going-on-around-Cornell-University-tonight. My housemate, Kirk, is watching that documentary on the Seattle music scene. I consider joining him and his girlfriend, Ellen, but then I think, why do I need to watch a video on the mysteries of the Seattle music scene when I saw the same thing happen in my residence of the Bay Area a few years ago. I decide what I need is a tall glass of pepsi and a cigarette. Then I remember that I quit smoking two weeks ago and am not allowed in the deli right by my house because the asshole who owns it kicked me out because I didn't like the homophobic gesture he gave me. What to do now? sleep? give in to lethargy and call Tim? play my guitar?

It finally dawns on me what the problem is. All four of my housemates-- and all the rest of my friends, for that matter-- have significant others. I do not. While I sit in my room listening to the new Cap'n Jazz CD and waiting for someone to call me and rescue me from boredom, every single one of my betrothed friends knows what they will do every weekend night-- they always have plans. This is because all my friends have someone in their lives who, for better or worse, expect them to put romance before everything else I on the other hand, have a craving for a cigarette and a thirst for pepsi, yet no girlfriend to occupy my time.

At about nine o'clock, when everyone in Ithaca, NY has their Saturday plans finalized and catalyzed I suddenly decide that it will be my mission for the next week or so to find a priviledged friend. In the slim chance that anyone actually reads the non-music sections of this 'zine is of the female gender, like me has no significant other, thinks my graphic design skills are worth consideration for 'going steady,' and would like to give me a shot (no pun intended), I must first ad that I am very choosy when the conversation shifts to love interests. So, as any organized (desparate) young man might do, I have prepared a list of what I require (I'm desparate) and what I find preferable in my significant others.

Here goes: gender: female; height: preferably no taller than I am; age: not younger than 18, not older than 25; interests: anything kind of music but country (all), Wagner, and gangster rap (e.g. Snoop or Biggy); good movies (e.g. Clerks, the Professional, Good Will Hunting), good books (e.g. Nabakov, Hemmingway, Keruoac, Garcia Marquez); idea of a good time: talking, being spontaneous, late night strawberry milkshakes, hopeless romance; miscellaneous: non-drinkers and drug-users preferable (glue sniffers need not apply), girls who won't mind if I call "just to hear your voice," girls who find Adam Sandler funny or who think Kate Moss is pretty need not apply as well.

As you can see, I'm really not picky (just desparate. All else I require is two forms of valid ID, three references

from former boyfriends, and a clear criminal record. If anyone has any clues as to why I don't have a girlfriend currently, when my "demands" are so slight, should e-mail me with answers. So, to others like me, just remember: climbing the mountain of love is much more fun than actually standing on the mountain-- or so they say!

## Poetry Section

**Does the road show purple to the naked eye?**

Or does blackness suffice to describe the street?

She says black, but I think she lies,

Does the road show purple to the naked eye?

I tried to see purple, through the same color dye,

She gave me my way, yet the victory's not sweet,

Does the road look purple to the naked eye?

Or does blackness suffice to describe the street

What I see in the sky

a black sheet with holes poked through,

every where I look, I see those cavities—

like a lite-brite and a small child

I plug the red ones the yellow ones and the blue ones

into specific perforations of that sheet.

I connect the dots, although I do not see

what you see in constellations,

instead while you perceive a horse in a cloud

I discern a clown's face in the night sky—

eyes looking down on me

like so many watchful parents

keeping close eyes on small children

off to the land of nod.



There are no clocks in Las Vegas, and for a very simple reason. It is a city designed to make you forget about time, to blind you to the fact that you have been staying up until one in the morning plugging tokens into a machine that, occasionally, burps the tokens back at you. Las Vegas is a constantly landscape, where the big hotel this year will, inevitably, be replaced by an even bigger hotel next year. There's a nearly life-size replica of the New York City skyline, a medieval castle with an automated dragon in the moat, a needle jutting into the sky with a rollercoaster on top, a fully functioning man-made volcano that belches out fire every hour, on the hour. There's flashy magicians, elite strip clubs, elaborately detailed Roman architecture. There's thousands upon



thousands of slot machines and roulette wheels and blackjack tables, spinning and beeping and blinking on and off, surrounded by a captivated audience of tourists from Japan, Florida, France. Las Vegas spends a million dollars on lights every single day. Las Vegas is big, flashy, impersonal. It is everything that I am not.

I'm not quite sure why my family decided to take a weekend trip to Las Vegas, especially considering that my parents don't gamble, but I'm guessing that it held a strange, forbidden allure for them. There's something unmistakably attractive about Las Vegas, something that makes it a guilty pleasure but a pleasure nonetheless. It is the unabashed triumph of capitalism and greed, and does not pretend to be otherwise. Of course, Las Vegas feels sleazy and degrading. But at the same time, there's a certain energy in the air, the illicit thrill of thousands of people giving themselves over entirely to their basest desires. Do you want money? Go try your luck at the tables. Do you want to get drunk? Go to one of the many richly furnished theme bars. Do you want thrills? Sex? Food? They're all there for the taking. In a way, Las Vegas may be the most honest city in America, because it does away with subtlety and gives people what they want. Yet at the same time, the magnitude of everything makes it feel false and plastic. It's easy to forget that you are in a city where nearly a million people live, not just a vast theme park designed to completely overwhelm the senses.

Wandering up and down the Strip, where most of the hotels and ca-

sinos are located, you tend to lose sight of the fact that you are essentially in the middle of a large and barren desert. But wander even a few blocks away from this central thoroughfare, and you will discover a world that is radically different from the ubiquitous bright lights and noisy excitement that everyone has come to associate with the city. Outside the Strip lies row after row of squat, flat-roofed track housing, run-down gas stations, outdoors mini-malls. There's very little to do in Vegas if you don't want to gamble or go to the highly-priced shows, or if you're under 21; most kids there end up doing very little with their lives besides getting fake IDs so that they can gamble. Most kids stay in the city once they get out of high school, going to college at UNLV or else not going to college at all. The music scene, from what I can tell, is sparse for an area with so many residents. There are a few local bands, of course, but nothing near the thriving scene that I am used to here in San Francisco. Culturally, Las Vegas is a dead end.

My last night in Vegas, I toured the city with two friends who lived in the area. The first place they took me was a hill overlooking the entire city. The Strip stuck out immediately, with its rainbow glow and gargantuan buildings. But the lights continued past the strip, beyond the horizon, as far as the eye could see in every direction. Suddenly, I realized just how large Las Vegas really was. It wasn't just a densely packed cluster of hotels; it was a tremendous community, a vast collection of people who have decided to live in the center of capitalism's seedy un-

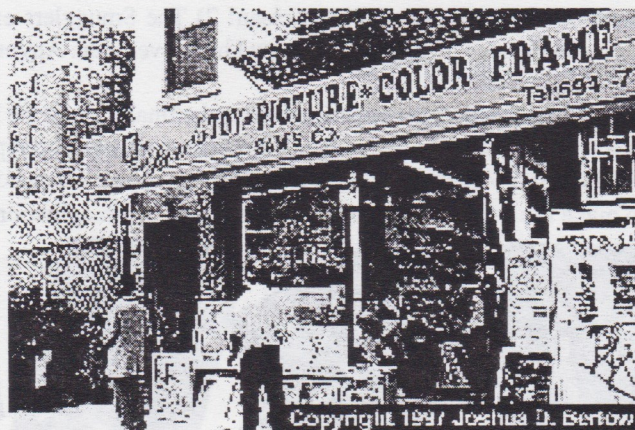
derbelly. I felt small, insignificant, and out of place.

We left Vegas entirely at around midnight, and decided on a whim to make a late-night run to Hoover Dam, which is balanced on the border between Nevada and Arizona. At two in the morning, with the cold air biting into my skin, we walked around the perimeter of the dam. It was entirely abandoned, so empty and wide-open that you could toss a pebble into the dam and listen to the echoes as it bounced away, eventually disappearing into the darkness below. Besides the occasional late-night trucker speeding by, everything was eerily still. I didn't know which was more lonely: the big-town feeding frenzy of Las Vegas, or the complete empty silence of Hoover Dam.

But much as I hated to admit it, I found both places to be strangely beautiful. Las Vegas has a way of simultaneously making you feel like you're alone and like you're the center of the world, and Hoover Dam, despite feeling like it's the middle of nowhere, is graceful and awe-inspiring in its size, and isolated enough to leave you alone with your thoughts. With two friends at two in the morning, it's a strangely pleasant place.

Las Vegas is the fastest-growing city in America, so clearly it holds an attraction for many people. And even though I came in expecting the worst, I found that beneath the lights and advertisements and noise and relentless energy lies a small-town city with a heart of gold.

Alone on Valentine's Day,  
Dan Frantic



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# LOOKOUT! RECORDS

The label that has done more for punk rock over the past 10 years than any other-- Lookout! Records-- had its 10th anniversary celebration the second weekend in January. Was it big, you ask? Well, if you count such pop-punk superstars as the Groovie Ghoulies, The Mr. T Experience, The Hi-fives, The Smugglers, The Phantom Surfers, Tilt, along with up-and-comers, The Donnas, the Go-Nuts, Uranium Nine Volt, and Auntie Christ all together for three shows in one weekend big, then there's your answer.

The weekend was capped off by a party at Punks with Presses in Emryville. It was sort of a weird shindig with ever major player in Bay Area punk rock in attendance. Jokes were flying around that if someone had dropped a bomb on the Presses that night, there would have been no more west-coast punk rock for years! I felt like such a loser, as I ate celery and humus with my friends and was the reciever of a spilled beer from punk-rock superstar after another. Nevertheless, we survived, and my friends and I watched in awe as our favorite musicians walked by one after another.

There was a rumor, throughout the evening, that Green Day was going to play a set, which was the enevitable factor that kept me from leaving to go see Unwound at the Bottom of the Hill even earlier. But, I finally left and took up my pop-punk history the next night at the famous 924 Gilman Street. When I got there the line was as long as any Queens or Bikini Kill show at Gilman Street. So, like any experienced Bay Area punksman, I cut in line. Opening up the festivites was the punk rock all-star group, the Bomb Bassests. The rocked out quick poppy songs with style and grace and very soon the crowd was jumping all over the room-- which was filled to the rafters. Needless to say, from this opening, the rest of the weekend was bound to be a hit. So, after the Donnas gave the crowd some Joan Jett/ Ramones-esque punk we were ready to bid goodbye to a Berkeley staple group for years now: Black Fork. It was their last show ever, and Robbin Tussin, te group's vocalist seemed less than thrilled to continue to playing with Black Fork (oh well, I never liked the Germs anyway). Unfortunately, after going for a piece of inter-set pizza, I couldn't get inside to see Auntie Christ-- Gilman was literally that filled with kids. So, I continued my dancing with the Hi-Fives who played one of the more fun shows I have ever seen. Complete with many innovative ways to play the guitar while standing on one leg or stories about teaching high school, the Hi-fives jumped, danced, and jittered their way into the record collection of many a teenager as their booth on the side of the room was inindated with kids after the show.



When I arrived at Slim's (which I discovered is owned by the "great" '70s star, Boz Scaggs) the next night I knew I was in for a treat. The guys from Muddle, my best friends, and 5 of the best punk bands on this side of Mount Rushmore were all there. The show began with the Criminals-- who I always thought were a little bit of a stretch to put on records on Lookout!-- who played their usual screechy, loud, fast blend of punk that has made Jesse Luscious so famous in the past. I don't remember the exact order of the bands that followed, but, needless to say, a Phantom Surfers reunion, the Go-nuts snack cannons, and Mr. T's lovable tune "Ba Ba Ba" all rolled together in one equals good time. The highlight of the night, is tied for two events, though. 1) the Go-nuts shooting food, paper, sugar, and toys out into the audience via cannons set up on the sides of the stage, with which the ENTIRE crowd gets doused with sticky substances to snack on. Let's just say, the light rain outside doesn't help matters when you want to keep clean! 2) The Smugglers entire set. The Smugglers, the Canadian version of the Hi-fives, played the catchiest, most fun show I have ever seen. Anyone in the audience who wasn't dancing by the end of those quirky songs was catatonic.

Overall, the weekend was a sucess. I didn't get a chance to go to the final show at the Bottom of the Hill, but I heard it too was amazing. If you ever get a chance to see a Lookout! band, do because they tend to represent the finest in what punk rock stands for in the Bay Area and the rest of America. While a lot of the signature bands who record for the esteemed label were not present, enough were to make the even a sucess by every stretch of the imagination!





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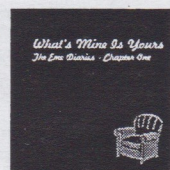
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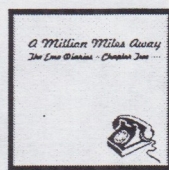
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**HOT WATER MUSIC**



**HOT WATER MUSIC**



Hot Water Music is a great band from Gainesville, Florida. Their music is very dynamic-- ranging from punk riffing to melodic breakdowns. I've never seen them, but I hear their live shows are a must see. And, their albums-- three to their credit-- are amazing. I had a chance to talk on the phone to Jason, HWM's bassist and all around cool guy. I kinda got a little too into this interview, so it is long, but bear with it because it's really interesting!

Law of Inertia: Who's in the band and who plays what?

remember.

Jason: I play bass, George plays drums, Chris plays guitar, and Chuck plays guitar.

Law of Inertia: Can you give her name?

Law of Inertia: Who sings?

Jason: I don't remember. (laughter)

Law of Inertia: Who sings?

Law of Inertia: That's awful!

Jason: Chris and Chuck.

Jason: I know.

Law of Inertia: I was told that I shouldn't ask about the other band known as Hot Water Music and what's up with that, 'cause you guys answer that question in every interview you do.

Law of Inertia: Okay, you said that Chris was in school.

Jason: There's nothing... it's nothing really. (laughter)

Jason: Yeah, I graduated.

Law of Inertia: Well, I've read like ten interviews with you guys where you've said something about that—

Law of Inertia: Where did you go?

Jason: Well there's nothing new.

Jason: University of Florida.

Law of Inertia: So they haven't sued you?

Law of Inertia: Are the rest of you in school?

Jason: No

Jason: George and Chuck do not go.

Law of Inertia: That's a good thing.

Law of Inertia: Let's talk about the scene in Gainesville. It seems like a strange place to have a scene, what do you think?

Jason: Yeah suing is bad. (laughter).

Jason: Yeah it is kind of weird.

Law of Inertia: Okay, how about a stupid question: who was your first crush?

Law of Inertia: Is it a good one?

Jason: Probably my old babysitter.

Law of Inertia: I think everyone has an old babysitter they were in love with.

Jason: Yeah, it is and it's one of the reasons I moved here from Sarasota. It had a lot to do with where I decided to go to school, 'cause I wanted to keep playing music and stuff. But, I don't know why it's happened here, I mean, it's a college town, but Tallahassee's a college town too and there's not really a whole lot going on there as far as punk and hardcore goes. There's a pretty big college music scene, but no punk or hardcore.

Jason: I think that would be the first one that I can



Law of Inertia: It seems like right now there are a lot of great bands coming out of Gainesville. Like, Less than Jake, Clairmel, you guys. Why all of a sudden there's all these good bands coming out of there?

Jason: Honestly, I think some of the older bands were the best bands. Like Spoke and Raygun, but before that when I was a wee-child there were a lot of bands here. I don't know too much about the history, and I don't want to start talking about a bunch of things I wasn't around for and don't know for sure, but a lot of bands have been playing here for a long time. Like, Naked Raygun played here and the Minutemen. So the scene's been around here for a while, but there's always been a lot of local bands. It's just gotten to the point now where punk bands are getting known. I mean Var's done pretty much everything for Gainesville doing No Idea as far as bands getting heard. I mean, Less than Jake did all their first stuff with No Idea and so did we, and we're still doing stuff with No Idea. Var's been doing that for, like, close to twelve years—I guess it's just finally caught on with a lot of people. I'm sure that Less than Jake breaking out has had a lot to do with it. And, I don't really think that's it's done much for our albums on No Idea, but I think it's done a lot for No Idea as a whole.

Law of Inertia: Let's talk about Less than Jake breaking out. They signed to Atlantic?

Jason: No Capitol.



Law of Inertia: Everyone knows about how in Berkeley after Green Day got signed, the record executives sort of invaded the East Bay and signed everyone. It seems like the major labels would say, 'oh, there's this really

great band out of Florida, let's go see what's there.'

Jason: They could have for all I know. There's another band, kind of like Hootie and the Blowfish.

Law of Inertia: Oh.

Jason: Sister Hazel.

Law of Inertia: Actually I've heard of them.

Jason: Yeah, and they're starting to get pretty big, I mean, they had their own VH1 special. I mean, I don't know that either one necessarily led to the other (laughter). I'm sure they've been here, but I haven't heard of any major labels here. The thing is, most of the local bands are bands that a major label probably wouldn't want. And, it's not that they're not good, it's that—

Law of Inertia: That they don't have a marketable sound.

Jason: Right! Most of them are like grindcore, straight-up punk bands, and screamy emo bands. Most of the bands that are in our scene... I would feel bad for them if they signed because they wouldn't do well.

Law of Inertia: How long has Hot Water Music been playing?

Jason: Three years.

Law of Inertia: And when you guys started playing, did you find that it was easy to get shows in Gainesville?

Jason: Yeah it is, I mean, all it took was a demo tape. Gainesville is really locally oriented, not a lot of touring bands come here—well that's not true—a lot of smaller touring bands come here. We don't get any bigger shows at all, the only big hardcore show we've had here has been turmoil. We would never get, say, Snapcase. I don't know why we wouldn't, but I guess the market here isn't big. A good show for a touring band in Gainesville is like a hundred people. I mean, Less than Jake can get six hundred people.





## Camber

**Law of Inertia:** Why don't you guys tell me who's in the band and who plays what.

**Barry:** I'm Barry, I sing and play guitar.

**Corby:** I'm Corby, I play guitar and grunt a lot. (laughter) Joey plays bass and Chris plays drums.

**Law of Inertia:** How did you guys meet?

**Barry:** Me, Corby, and Chris met at work—we all work in an advertising agency together.

**Law of Inertia:** That sounds very emotional

**Barry:** Yeah, I think most emo rock bands probably met in advertising agencies. (laughter) Yeah, I think there's the emotional imbalance that goes with working in the business. (more laughter) We actually found Joe through the Village Voice, we put an ad in and Joe popped up.

**Law of Inertia:** How long have you guys been playing together?

**Corby:** About two and half years now

**Law of Inertia:** So, is *Beautiful Charade* your first CD?

**Corby and Barry:** Yeah.

**Law of Inertia:** Really? So, I take it you guys have some seven inches out also.

**Barry:** Yeah we put out a seven inch on Deep Elm. Actually, it's been three years, Corb.

**Corby:** Has it?

**Barry:** Yeah, we went for about a year and a half before we got signed—before we found a label situation that we were happy with. Maybe three or four months after we signed to Deep Elm we put a seven inch out, then we got in the studio and recorded the CD right after that.



**Law of Inertia:** I've only had the CD for a few months, and I love it. How long has it been out?



**Barry:** It was released in March.

**Law of Inertia:** So, has the response been pretty good?

**Barry:** Yeah, and it's been building.

**Corby:** It started off kinda slick, we had a little burst when it first came out, and then it slowed down, but we just came off tour in the fall. Now there's kind of a resurgence, so I guess people kind of like us. (laughter)

**Barry:** But, we've been lucky, 'cause it takes time to get out there, and we're not able to spend as much time on the road as we'd like to, so it's been more of a slow word of mouth build. The label's done a lot of advertising and stuff, but it takes people hearing the record and then telling their friends to check it out, so it's been slow, but I guess that's standard.

**Law of Inertia:** Do you think that's 'cause you guys can't do the band full time, so you don't have as much time to tour as band that doesn't have jobs and can devote everything in their lives to the band?

**Corby and Barry:** Yeah.

**Barry:** Well, we just did a tour at the end of the year of the midwest and then did a little swing down south in December.

**Law of Inertia:** How was the response?

**Barry:** It was great! Really good! We've met so many really nice people, and we booked the tour ourselves, and it's amazing how nice people are and how much they'll do for you. But, we met a lot of really cool people and played with a lot of really great bands.

**Law of Inertia:** Like who, just out of curiosity?

**Barry:** We played with MidCarson July in Pittsburgh, we played with Shooters and Senders—

**Corby:** —Pretty Mighty Mighty in Columbus.

**Barry:** Other bands like Proud and Tall, Red Level in Minneapolis.

**Law of Inertia:** When you play in a place like Minneapolis, do people tend to know your songs? I mean, do you guys ever play a show in some random place and see people singing along and then you're like, wow, that's so cool!?

**Barry:** Well it's been happening more and more. When we were down in Baltimore and Chapel Hill, these people knew the record, and we also find that the second time we go somewhere, everyone knows the record a lot better. Like, the first time we go to a certain place, people have no clue who we are, and the second time back there are more kids who seem to know the record, so I guess it's a matter of popping up on a pretty consistent basis. It's the best way to watch it build too, just keep coming back. I guess that's how everybody does it, that's the best way.

**Law of Inertia:** Well, let's talk about playing in New York. What do you think of the New York indie rock scene?

**Barry:** I think it's really good and really bad. Just depending on who you're talking about.

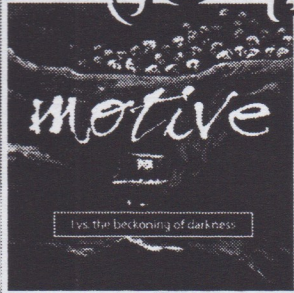
**Corby:** It's definitely very schizophrenic, I mean, a couple of bands broke up: Garden Variety and Texas is the Reason who were kind of the bigger bands on scene. It seems like it's starting to rebuild itself, with Shift and stuff like that.

**Barry:** The emo thing is weird because in terms of New York it seems to be better for a band to do what we do out



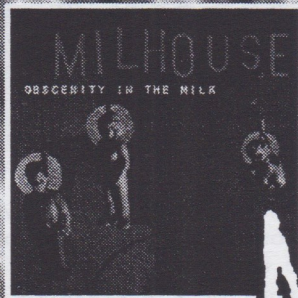
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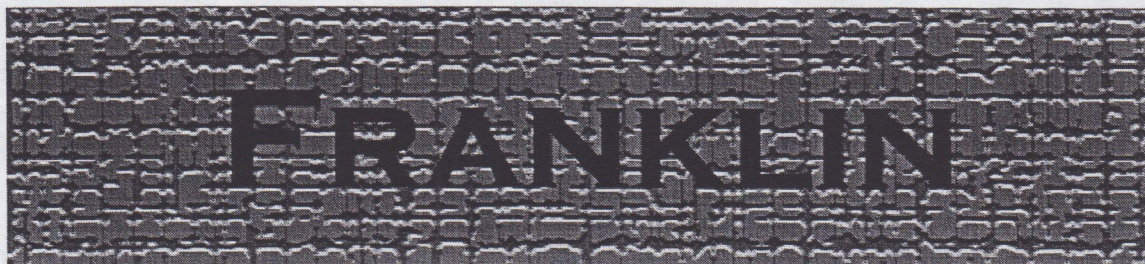


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*A few months ago I saw an advertisement in a zine about a great "emo" band on the Spectra Sonic Sound label. So, after seeing this band's CD Go Kid Go in my favorite record store in Berkeley, Ca, I took a chance and bought the CD. Needless to say I loved it, and that band was called Franklin. Go Kid GO is DC style emo, much like Wry Coalition, but their newer stuff goes many steps in a different direction as the band explores the atypical indie-style of dub. After being asked to interview them, I accepted and had an e-mail conversation with Brian Sokel, I realized that they are a very interesting band even outside the music.*



**Law of Inertia:** Okay, Franklin, let's have names and who plays what.

**Brian:** Brian M. sokel, guitar and vocals; Joshua J. Mills, bass guitar; Ralph Darden, vocals and guitar; Greg Giuliano, drums.

**Law of Inertia:** What was the worst job you ever had?

**Brian:** Worst job? I've never really had a terrible job...I mean jobs in themselves stink but they've never been horrible...the best job i ever had was being a roadie for a wedding band...that was rad. Ralph worked for Urban Outfitters here in Philadelphia for about two weeks...that job was horrible....Josh worked at Kinko's and it nearly drove him insane, and Greg? He worked at this record store in Philadelphia called Plastic Fantastic and he HATED that job...supposedly the boss was an idiot or something.

**Law of Inertia:** Are you playing music for the ladies (or men depending), the money, or the privilege of sleeping on floors all across the nation?

**Brian:** Sometimes it really is difficult to understand why you do the things you do. we don't know why we play music...I mean the reward factor to the amount of work put out is in no way a fair trade off, yet it's a lot of fun. We really enjoy playing music together and really there's nothing that we like doing better...we play music I guess because we feel we have something to offer the music community...that is, if we weren't interested in contributing we wouldn't go on tour, or release records...but somehow we developed and wrote songs and people liked them for some reason and were interested in

giving us the opportunity to be a band...it's rad- but i know that even if we weren't able to do this as much as we do we'd still play together on the weekends ya know? We just have too much fun doing it.

**Law of Inertia:** can we get a discography with your personal commentary on each por favor?

**Brian:**

- something blue, automotive- (slug sounds) 3 song seven inch released in 1993
- food not bombs compilation- (inchworm) 1994
- they said it with fireworks- (slug sounds) 2 song seven inch released in 1994
- go kid go- (workshop) LP/CD- 9 song LP/ 20 song CD (the CD contains all of our seven inches and comp. tracks along with the LP) 1995 (LP) 1997 (CD)
- we've lost beauty compilation- (file 13) 1996
- invasion of the indie snatchers- (allied) 1996
- roy is dead- (great american steak religion) 2 song seven inch 1996
- building in A and E- (file 13/spectra sonic sound) seven song LP/CD 1997

It's kind of difficult to discuss records that we've released in creative ways or without sounding self important...i mean we like and hate all of these records for a bunch of reasons...the one thing that i can definitely say is that none of these releases we were ever 100% happy with...recording can be such a crazy situation...we always find ourselves being in the studio and never having enough time to do all the things that we want to do...that's usually why we are never 100% happy with what we do in the studio. At times it can be quite frustrating.

**Law of Inertia:** What's with the the names of



you guys on the Spectrasound web page? e.g. "the math" and "GMG" and "Itzak" instead of "Brian?" I'm confused, help me out here. Those sound like hip hop names and not indie names.

**Brian:** Exactly what is an indie name? Our given names are at the beginning of this interview...the names on the new LP/CD and on the webpage are just nicknames...that's all-no big secret.

**Law of Inertia:** From seeing you in concert, I know that much of your new stuff sounds almost like dub!? Is that stupid or would you agree. Have you guys been listening to a lot of Clash or Lee Perry or something? Cause Go Kid Go is pretty much DC type emo. Fill me in por favor.

**Brian:** Yes it is definitely true that our sound has varied since the go kid go days, one of the primary reasons for that is because it was about two and half years ago that we recorded that album, josh also joined the band changing our sound that much more. change is important. that issue used to come up a lot, people who were familiar with our sound before were really thrown for a loop when we started straying in a new direction but i think it's ridiculous when bands stay in one spot. It's tough tho' for example take a band like joan of arc...there's tons of people who say that they suck and that they should sound like cap'n jazz but how ridiculous is that? if bands don't change and new ideas aren't put out there how is anything going to improve, how is there going to be anything new? There's already enough bands that sound exactly the same. We're interested in trying to make music that continually develops ya know? music that moves in a direction.

Dub is definitely an influence that we have...our newest album "building in a and e" was recorded with The Scientist...he was one of the early dub originators in jamaica in the early seventies so that influence was definitely on the new album, however, we listen to a lot of everything...it's important to us to try and mix as many different influences as possible...we have no devotion to any sort of musical style, we just play what comes out and what feels natural...the rhythm section of the band is a definite focus in what we try and do. I mean Lee Perry and the Clash are both huge influences but for example, i love the red house painters as well. We all listen to a lot of different stuff...there's just a lot of crossover in what we do.

**Law of Inertia:** What are some of your main

influences.

**Brian:** If you name it it's probably an influence...we listen to a lot of different types of music and it all falls in there somewhere...too many to list.



**Law of Inertia:** who was your first crush?

**Brian:** I don't know about the other guys, but my first crush was this girl amanda in fifth grade...I was really afraid of girls and couldn't talk to them at all but man did I have a crush on her...I decided that the best thing to do would be to kiss her in the middle of recess (brilliant idea) so all day my stomach was in knots and my best friend chris knew what i was gonna do so he was egging me on...the whole class lined up to go in from recess and amanda was a line leader and i just walked right up to her and planted one on her...that was it...I mean it was fifth grade it was just the opportunity to tell her that i thought she was rad...I dunno it was nice...that was my first crush.

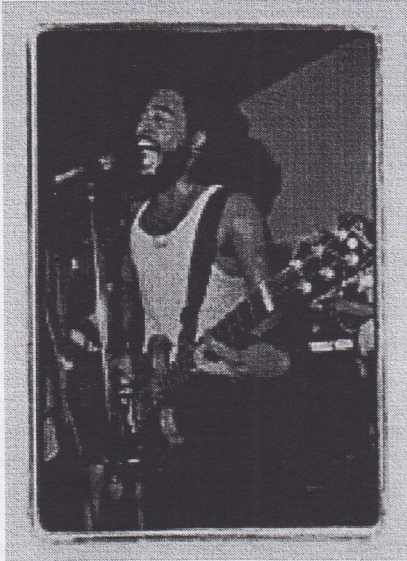
**Law of Inertia:** So how's the scene in Philly? When you think of independent rock, Philadelphia doesn't usually come up (unless you're the Promise Ring and you're writing lyrics). Is there a good scene there? Is there a scene?

**Brian:** There is a scene here in philadelphia and it's actually pretty good, there are a lot of kids....not so many bands anymore...I like philadelphia it tends to stick to itself and live in it's own world...someday people will realize what's here and it will probably fly south for the winter, but right now it's a nice city..it's fun to be in, and my friends are here...there are some draw backs tho like any city...lack of cool places to play for example. For a while shows were very consistant here, now the the shows are consistant but in a different way...a lot of the shows are club shows and not so much all



ages shows...I think scenes wax and wane continuously and we're in a waning stage but that will change soon enough...it always does.

**Law of Inertia:** Shawn tells me you guys have been around forever and are only starting go somewhere. First of all, I think that's great and that you guys deserve it. But, what is your explanation for the sudden success? Is it that you guys are touring more than ever or that your music has gotten tighter?



**Brian:** I dunno what's up with the sudden success...right now for example the opportunities we have are incredible. we have the opportunity to work with some really wonderful people and we can't write songs fast enough to do them all. We have been a band for awhile and because of that we've sort of gone through the ringer...we've been playing for about six years (even tho our first three years were laughable) and we've had the opportunity to see what we want to do and what we definitely don't want to do so that's a positive...but because we've been at it for so long our decisions are based on

different criteria...three years ago we just wanted to record and put stuff out and tour...now the criteria has changed, sure we still want to write, record, and tour but there are certain requirements we put on ourselves and on other people before we are willing to do that...i think many bands run around like chickens with their heads cut off...with no real direction...that's usually because they're a young band (meaning they haven't been together for very long) and they're just excited to be doing anything, which is great...we however,



fortunate enough to build slowly learning as we go and always being able to move in certain steps...it's not that it's a formulaic pattern but it helps the longevity of something that we take very seriously. i dunno...things just sorta happen ya know...you move through them. we just have a lot of fun. Touring helps a lot too...

**Law of Inertia:** Contact info for the fans?

**Brian:** franklin 206 montgomery ave. orelana pa 19075 usa 215.886.0865 bsokel@msn.com



# World Wide Web Pages of all your favorite record labels!

## 8Art Monk Construction

Bands: Shoutbus, The Trans Megetti, Seven Storey Mountain

A relatively sparse page. Boring graphics and not many features. As of the date this was written it was under heavy construction.

<http://www.artmonk.com/>

## 8Asian Man Records

Bands: MU330, Link 80, Tuesday, Slow Gherkin, Potshot, Unsteady, Slapshot, Bruce Lee Band

Not as fun as the cartoon theme of their old page. Nevertheless, this is a professional looking page with some cool images.

<http://www.asianmanrecords.com/>

## 8Caulfield

Bands: Christie Front Drive, Opium Taylor, Traluma

A standard page, yet very professional looking. Sounds, pics, and ordering info.

<http://www.acton.com/bernie/>

## 8Contrast Records

Bands: The Getup Kids, Piebald, Ounce of Kind

Really good page. No crazy bells and whistles to annoy you, but there are vegan recipes, notes on the Contrast fanzine, and the usual label info stuff.

<http://users.ids.net/contrast/index9.htm>

## 8Crank! Records

Bands: Mineral, Boy's Life, Cursive, The Regrets

A really well done page- nicely formatted.

The only problem is that there are a lot of images to load.

<http://www.crankthis.com/>



## 8Deep Elm Records

Bands: Camber, Pave the Rocket, Samiam, Jimmy Eat World, Lazycain, Jejune, Race Car Riot

A boring page for an up-and-coming label. This page has some info on bands as well as e-mail addresses, but other than that, it's nothing special.

<http://rockfetish.com/deepest/>

## 8Dischord Records

Bands: Fugazi, Jawbox, Dag Nasty, Minor Threat, Autoclave, Crown Hate Ruin, Rites of Spring, Slant 6, Grey Matter, Embrace

Not the kind of page you'd expect from one of the most influential labels out there. Worth checking out for the pictures.

<http://www.southern.com/southern/label/DIS/index.html>

In the future, the Dischord site will be at <http://www.dischord.com>



## 8Doghouse Records

Bands: Metroschifter, Chamberlain, The Getup Kids, Eleven Eleven

Kind of a bad page-- but one that has potential. A lot of it was under construction the last time I checked.

<http://www.lumberjack-online.com/doghouse/index.html>



#### 8Epitaph Records

Bands: Rancid, Pennywise, Offspring, NOFX, Bad Religion, New Bomb Turks, Descendents

I'm not really sure what the point of this page is. They call it their anti-web and I guess that's because it doesn't really have anything but a few cool images. I'm confused. Don't even bother looking.

<http://www.epitaph.com>

#### 8Equal Vision Records

Bands: Copper, Ten Yard Fight, Shift, One King Down, 108, Hands Tied, Floorpunch  
A bad site, just plain bad. This site is boring and very poorly constructed.

<http://www.equalvision.com/>

#### 8Fat Wreck Chords

Bands: Lagwagon, Propagandhi, Good Riddance, Screw 32, Screeching Weasel, Bracket  
A lot like the lookout! page, but instead of cartoons about space characters, we get cartoon punk rockers! Really fun page!

<http://www.fatwreck.com>



#### 8Jade Tree Records

Bands: Promise Ring, Cap' Jazz, Lifetime, Joan of Arc, Walleye, Swiz, J Church, Damnation

A really well done page with cool images, easy navigation, and cool links. Worth checking out if interested in one of the best labels out there!

<http://www.jadetree.com/>

#### 8K Records

Bands: Dub Narcotic Sound System, Beat Happening, The Halo Benders, Mocket, Karp  
Kind of a confusing site with not much order. When I last checked, the band pages and ordering info wasn't working.

<http://www.olywa.net/kpunk/>

#### 8Kill Rock Stars

Bikini Kill, Elliott Smith, Huggy Bear, Team Dresch, Unwound, Mary-Lou Lord, Sleater-Kinney

A terrible site for such an influential label. They didn't even bother to get a real page-- instead they got a free one. Thrifty web-sites suck!

<http://www.geocities.com/Heartland/Prairie/8543/index.html>

#### 8Lookout! Records

Bands: Mr. T Experience, Op Ivy, Green Day, Tilt, Hi-Fives, The Donnas, Avail, The Queers

A really fun page with a cartoon theme. Complete with chat rooms and cartoon image maps!

<http://www.lookoutrecords.com/>

#### 8Polyvinyl Record Co.

Bands: Braid, Rainer Maria, Ativin

A good page, some nice images. Nothing fancy, but well done.

<http://www.soltec.net/~polyvin>



#### 8Revelation Records

Bands: Quicksand, Sensefield, Kiss it Goodbye, Orange 9 mm, Sparkmarker, Texas is the Reason, Farside

A very professional page. I guess it's what you'd expect from this label: serious and concise.



<http://www.revhq.com/>

#### 8Simple Machines

Bands: Ida, Tsunami, Secret Stars, The Monorchid

A straight-forward page with a ton of info on some bands, not much on others.

<http://www.southern.com/southern/label/SMA/>

#### 8Spectra Sonic Sound

Bands: Franklin, Blake, Three Penny Opera, Okara, Sparkmarker, 30 Second Motion Picture

A well done page maintained, I think, by the label's owner, Shawn Scallen. Some good info, pics, and ordering info, not much else. My only problem is the color scheme is a little weird.

<http://www.cyberus.ca/~scallen/>

#### 8Sub-Pop

Bands: Godhead Silo, Chixdigit, Jeremy Enigk, Sunny Day Real Estate, Six-Finger Sattelite, Sebadoh

A really well done, professional looking page. The only thing wrong with this page is that the older Sub-pop bands are better than the new ones!

<http://www.subpop.com/>

#### 8Tooth and Nail Records

Bands: MxPx, Velour100, the Cootees, Frodus, Puller, Outer Circle, Danielson

A really professional page, yet very sparse and consise. This page is informative and gives you a good look at one of the hottest labels in indie rock.

<http://www.toothandnail.com/>



#### 8Touch and Go

Bands: Butthole Surfers, Delta 72, Man or Astro Man

I don't know what the point of this page is. All it has... and I mean the only thing it has is a phone number and ordering info-- nothing else!

<http://www.southern.com/southern/label/TCH/index.html>

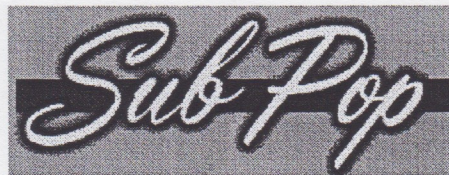
#### 8Victory Records

Bands: Bad Brains, Earth Crisis, Snapcase, Strife, Warzone, Baby Gopal, Cause for Alarm, Cast Iron Hike

From what I can tell, this site is under a massive overhaul. However, the old site was really damn good-- it had everything-- so the new site should be even more impressive. Check it out, you hardcore fans!

<http://www.victoryrecords.com/>

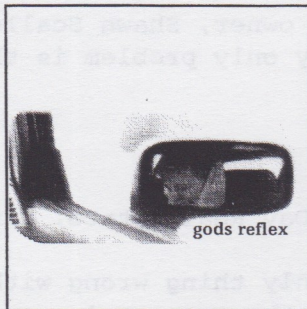
If I forgot your label and you want to be on here... then tell me!





# gods reflex

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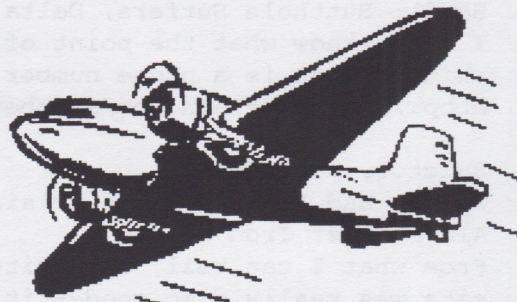
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# Record Reviews

**Against All Authority** "All Fall Down" CD- Very few bands get the ska-punk thing down right, but I think it can fairly be said that with this CD, Florida's AAA have become masters of the genre. They play super-pissed, punk-as-funk songs punctuated by winding, funky horn lines. Some songs are reminiscent of Op Ivy, without sounding generic or ripped-off in the way that many ska songs do. There are even a few well-executed horn solos, like in the song "Justification." This is an excellent album, head and shoulders above the other ska-punk bands that Florida seems to be exporting these days. (Hopeless) DF

**The Broadways** "Broken Star" CD- After the members of the band, Slapstick, split up, they formed Tuesday and this band. Since I'm from the Bay Area, I of course like the band 15. The Broadways have clearly been listening to all the 15 they can handle. This band combines Jeff Ott's sometimes gruff, sometimes poppy voice with catchy punk riffs, and of course 15's socially conscious lyrics. Not bad at all-- I found myself singing along. (Asian Man Records) RS

**Camber** "Beautiful Charade" CD- This New York City band plays such great music and this album is so good. One of the most imaginative records in a long time-- I sometimes hear Sunny Day in this album and others times I hear a No Knife type sound. It is definitely emo-- mostly melodic with a touch of dissonance to keep it interesting. Get this record! (Deep Elm) RS

**Cap'n Jazz** "Alphabetapolothology" CD- By now everyone knows about this band. Cap'n Jazz morphed into two of the biggest bands in indie rock right now, The Promise Ring and Joan of Arc. Yet, this album has been impossible to find ever since Crank! discontinued its production. A compilation of everything the group ever recorded, this Jade Tree release

is a far cry from either band it preceded. Unlike the Promise Ring, Cap'n Jazz are punk rock with a touch of emo. However, it is far more crude (especially in the vocals) than either band. It rocks, though. A hot-spot is the A-ha cover they do. Sure to be a classic. (Jade Tree) RS

**Converge** "Petitioning the Empty Sky" CD- How does one describe Converge's music? Blistering, like a Mack truck, insane? All of these. This CD, which contains older material, has been re-released on EVR. It's the usual great Converge, who just knock you over the head with a wall of hardcore noise every time. Anyone who is a fan of Converge must have this! (Equal Vision Records) RS

**Mark Eitzel** "Caught in a Trap and I Can't Back Out 'Cause I Love You Too Much, Baby" CD- This CD may be out of place in a zine like this, but with a title like that, I had to review it. And although there's nothing about Mark Eitzel that "rocks," his songs provide a welcome relief from the chugga-chugga guitars and breakneck tempos of most of the stuff I've been getting to review. He plays sparse, pretty folk music, often using only an acoustic guitar, and he manages to pull it off without sounding lame and pretentious like most folk singers have a tendency to do. Makes good going-to-bed music. (Matador) DF

**The Elusive** "Sometime Sounds Collapse" CD- Damn, this record is so good. Anyone who loved the chaotic sounds of Corm will love the new band that Corm became. Taking up where the DC band left off, The Elusive rock out 6 songs where anything can happen! (The Shute Recording Co.) RS

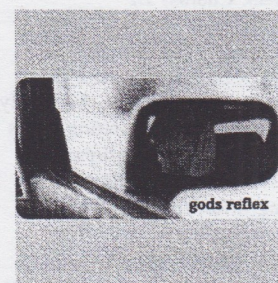
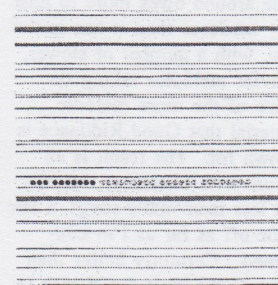
**The Embarrassing Rex** "EPS" CD- It's obvious that the guys in the Embarrassing Rex have grown up listening to Green Day and the Queers, and even though I get ten demo tapes for bands like this one every single day, somehow these guys stand out. They play simple pop-punk

with oodles of backing vocals and cutesy lyrics, mostly about girls (sample lyric: "My ex-girlfriend writes poetry about despair and misery/she's a fucking boring trendy leech"); in and of itself nothing I haven't heard before. But the Embarrassing Rex distinguish themselves with songs that are hooky and catchy, which have a way of lodging into your mind like Fruity Pebbles get stuck in the teeth in the back of your mouth. Despite some flaws with this record, notably the poor mastering, I find myself listening to it over and over. Give these guys a couple years and we may have another Mr. T Experience on our hands. (GruntShop) DF

**Floorpunch** "Division-One Champs/Goal Line Stand" CD- I always think it's funny when hardcore bands are really into sports... yeah. Anyway, this is a compilation of all their earlier material. Very run-of-the-mill hardcore. A lot of shout out choruses and fast, heavy drumming. Sometimes the songs blend into one another and the lyrical content is sort of dull. Overall, anyone into straight-ahead hardcore should check this out. (Equal Vision Records) RS

**Gaze** "Mitsumeru" CD- More catchy, sugary girl-pop featuring the ubiquitous Rose Melberg, who has also been in the Softies, Go Sailor, and Tiger Trap. If you're familiar with any of the above groups, this CD shouldn't come as much of a surprise; it's upbeat but pretty, full of strummed guitars, a bouncy beat, and very poppy songs. I would recommend the Go Sailor CD over this one, but for fans of cuddle-core, this makes a good addition to the collection. (K) DF

**godheadSilo** "Share The Fantasy" CD- "Share the Fantasy" starts out with the sound of an orchestra warming up, and then plunges into a mess of noise, static, and screaming hardcore vocals. The next few songs have a crunchy, distortion-drenched wall of sound





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through which snippets of melody occasionally leak through. Seeing as godheadSilo is a drums-and-bass-only band, the sounds have a rumbling, low-end sound. I'm guessing that the bassist has an amp that's ten feet high, because the bass has a satisfying rumble that shakes your ears. The cover art and the screamed vocals may make you think they're a metal band, but take a closer look and you'll find excellent musicianship and an indie-rock sensibility buried beneath this mound of noise. Loud, beautiful, and full of static. (Sub Pop) DF

**Gods Reflex** "A Brief Lesson in Affection" CD- This CD kicks ass! The instrumentation goes from clean melodies to fuzzed out Jawbreaker-esque parts, while the vocals-- forgive me for this-- sound almost like a male version of Cinder from Tilt. I know that comparison sucks, but this is a really emotional CD. A must have. (Johanns Face Records) RS

**Good Riddance** "From The Revolution" CD- Good Riddance clock in with their third album on Fat Wreck Chords, and although this is nothing you haven't heard before, it's still pretty decent. The music this time around owes more to East Bay hardcore than it has in the past, with a number of slower, heavier melodies taking the place of the more melodic material that Good Riddance is known for. The result is an album with blistering intensity but less memorable songs, a fair trade-off as far as I'm concerned. Certainly better than most of the stuff Fat Wreck is putting out these days. (Fat Wreck Chords) DF

**Hissanol** "The Making Of Him" CD- I used to be a fan of Alternative Tentacles, but lately the music they're putting out is almost uniformly sub-par, and Hissanol is no exception. The song titles, like "Anti-Fascist Song For Mom" and "The Brain's Just Over There, Next To The Potato," are clever, but the music, which is a mix of garbled electronic noise and

strange rock, did nothing for me. Ick. (Alternative Tentacles) DF

**Hot Water Music** "Forever and Counting" CD- Where did Gainesville, Florida get so many great bands? If you haven't heard HWM you get my vote for loser of the year. They play with such power for an emo band-- I just get blown away. I must admit, it's not as good as *Fuel for the Hate Game*, but then again, I haven't heard anything in a while that is. Get this CD or die an L7 death. (Doghouse) RS

**Ida** "Ten Small Paces" CD- After their last CD, *I know about You*, I just can't get enough of this band. They create the most beautiful harmonies and their guitar parts just make me want to cry sometimes. I have to say, this isn't as good as the last record, but if you're a fan of soft, slow, dynamic, beautiful music then Ida is a must in your collection. A little bit like Elliott Smith. (Simple Machines) RS

**The In Crowd** "Helmet" 7"- Some great pop punk songs along the lines of Sicko. Everything about this record is catchy-- the vocals are good, the guitars are fun, it's just a good time. The highlight is the cool version of "Jetplane!" (G, VN Records) RS

**Jenhitt** "In the Cold Light of Winter" CD- It's hard to believe the average age of this D.C. quartet is 18. This CD at some points sounds like Velocity Girl while other times like Samuel. Nice female vocals that have just enough freedom to keep us on our toes. Very dynamic! (The Shute Recording Co.) RS

**Love As Laughter** "#1 USA" CD- Indie rock, and not very good indie rock at that. I'm guessing the college rock kids will go apeshit over this one, but I'll pass. A bit like Pavement; not horrible, just not exciting. (K) DF

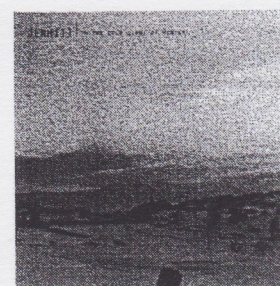
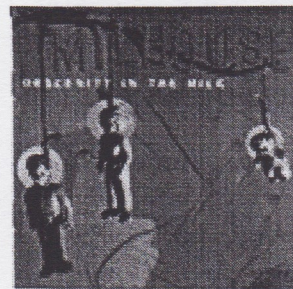
**The Make-Up** "Wade in the Water b/w Gospel 2000 (ESP

mix)" 7' single- This is the latest single from the amazingly prolific group/cult/phenomenon known as the Make-Up who descend from the ashes of the Nation of Ulysses. Wade in the Water is a cover from what I can tell--of who I do not know, but is your basic groove oriented, chorus filled, and gospel inspired work of this now well known band. The b side is a remix of their awesome song Gospel 2000, the standout of their 1997 Sound Verite LP, by Casey Rice and Damon Locks. I was expecting this remix to be better but it was still interesting and able to induce booty shaking--which I think is the main point anyhow. This 7' is fine for what it is but really does not do justice to the Make-Up's energetic and faith reviving live show which seems to be what they are most known for. (All City Records) LS

**Milhouse** "Obscenity in the Milk" CD- This is one of the most innovative sounds I have heard in a long time. Crazy drum beats and guitar riffs that seem to go all over the places yet the music somehow manages to keep together perfectly. The vocals sound like the guy from Grade although the band as a whole is much more powerful. Wow, I don't know how to describe this sound. It's really good and I can't wait to see this band live. (Wreck-age) RS

**MU330** "Crab Rangoon" CD- Yet another band in the inflated ska/punk movement, this time out of St. Louis. These guys do it well, though. They aren't as blatantly catchy as, say, the Suicide Machines, which some people might find refreshing. However, they do sound like a million other bands. (Asian Man Records) RS

**My Life in Rain** "This Band is Killing Me" CD- The final release from a band that never quite got as big as they should have been. Really interesting instrumentation with grooving bass lines under stop/start guitars, very much like Fugazi, and then it goes to this melodic part with sing-songy vocals.





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This band should have been really big, but they never quite caught on. (Allied) RS

**Nar** *a four song e.p.* - I had heard quite a bit about this band but had never really heard much of their stuff. It's catchy pop all the way with some nice garage-y guitars and lots of head bopping hooks to pogo to. I'll admit that it is really not my thing, but as far as pop punk goes these people seem to be doing a better job than most, which isn't saying much right now I guess but I mean that in a good way. They also have a slightly geekier sound than most pop punk bands these days which is nice. I would try to make some comparisons but I'm afraid it would show my lack of knowledge on pop punk and not to justice to the frantic fun this band seems to portray. (yakamashi records) LS

**One King Down** "Bloodlust Revenge" *CD*- Anyone who enjoys quality straight-edge hardcore MUST get this CD! This is one of the best releases I have heard out of the Syracuse area in a while! One King Down mixes the usual straightedge-vegan lyrics with fast, progressive hardcore that will have you screaming along in no time. This CD is so good! Get it you fool! (Equal Vision Records) RS

**Pave the Rocket** "Taken In" *CD*- Pave the Rocket are a noisy combo hailing from St. Louis, Missouri, an area which seems to be shaping up as a center of great new music. While Pave the Rocket may not be as good - or as well known - as fellow Missourians the Get Up Kids, they have crafted their own unique sound, with driving guitars (courtesy of siblings Jason and Stacey House) and a slightly dissonant sound that works well. This album isn't quite everything I had expected it would be, but it's not bad either. (Deep Elm) DF

**Potshot** "Pots and Shots" *CD*- Fitting that Asian Man Records should have a Japanese Ska band. I guess the only members of this band play bass, trom-

bone, and sing and then use studio musicians on their albums. However, this album is upbeat and fun punk/ska. At times ultra-catchy and at times a little bit generic. Fans of the genre should check this out. (Asian Man Records) RS

**Promise Ring** "Nothing Feels Good" *CD*- The Promise Ring are one of the best bands in America, and this record proves it. Moving away from their emo sound, "Nothing Feels Good" is a pop album. Parts of it even reminded me of the Getup Kids! Most of the songs are rocking in that way only they know how to deliver, but there are some slower songs which make the album really dynamic. (Jade Tree) RS

**Sidekick Kato** "I think I'm in Love" *CD*- Really interesting arrangements. At first listen, the music sounds very dissonant and wandering. However, after a few more listens I found that the music is actually very melodic and easy to follow. Some of the parts sound like Brainiac while other songs sound... well very original. This is a very interesting CD, but the cover-art is stoopid. (Johanns Face Records) RS

**Silent Majority** "Life of a Spectator" *CD*- This CD has more of a punk sound than a hardcore one. If Milo from the Descendents played hardcore, this is what his voice would sound like. Underneath all the power this band has consistent harmony. Some of the songs are a little easier to follow than others, but that just makes it interesting. Silent Majority are the best band to come out of XLong IslandX in a long time. (Exit Records) RS

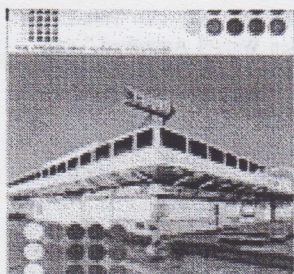
**Six Going on Seven** "Self-Made Mess" *CD*- Pretty decent emo stuff with more melody than intensity and a sound that would fit in nicely to Revelation's roster of bands. There's nothing particularly groundbreaking here, but I like the singer's voice, which sounds scratchy and sincere. (Some) DF

**Sleepytime Trio** "Memory-minus" *CD*- I like 'em. Really screamy vocals which is always a plus in this type of band. Lots of scratchy, fast, ear ringing hardcore with all the cool chaotic bits and plenty of emotional and noisy guitar meltdowns. The dual vocals are quite effective and I thought that they sounded pretty good musically as well. Sleepytime Trio seems to be one of the better bands in the emo-hardcore-hipster category these days. Although they aren't exactly doing anything terribly new fans of angel hair, constantine sankathi, and frodus etc. should be happy to see some good new spazzy, artsy hardcore out and about. A bonus to this album is the 5 live songs at the end of the album. (lovitt Records) LS

**Sons of Abraham** "Termites in his Smile" *CD*- What I've learned listening to this CD is that this band does not sing about Judaism as a community but rather as an entity-- "their spiritual community is hardcore." This CD is so hard hitting. Tons of double bass drumming, heavy guitars, and screaming vocals. This is hardcore at its most intense. With insightful lyrics and Converge-esque power, this CD is every hardcore fan's dream. (Exit Records) RS

**Super Hi-Five** "Strength Control Action" *CD*- I think this is the first full length from a band that is sure to be very big in the North-East punk scene one day. Unfortunately, this CD doesn't compare to their super energetic live performances, but then again, recordings seldom do. This band uses really cool time changes and mixes them in with harsh punk vocals to create songs that just make you want to jump around your room. Look for them, you won't be sorry! (Coolidge Records) RS

**Sweep The Leg Johnny** "4.9.21.30" *CD*- This is melodic indie rock that sounds like a cross between Pee, Unwound, and Modest Mouse.





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The first song, "Shower Scene," is a rollicking number that is probably the keeper of the bunch. Maybe it's just my ears or maybe these guys can get a lot of sounds out of their instruments, but I could swear there's a bagpipe on one of their songs and a trumpet on other. The bagpipe kind of sounds like a dying cow, and I mean that in a good way. (Divot) DF

**Teen Idols S/T CD-** This CD is "Ben Weasel Approved," and that pretty much explains it all. The Teen Idols, who all wear leather jackets and grease their hair back (except for the female bassist, who just has hair that's really really long), play three chord pogo-punk with relentless energy and a definite Ramones feel, which in my book is a very big thumbs up. Fuck, this is good! The songs are all the same tempo and there's not much difference between one and the next, but in a strange way, it sort of adds to the appeals. What the Riverdales might sound like if they were good. (Honest Don's) DF

**30 Second Motion Picture "Can't Kill Time" CD-** So I really don't know the details of this band but I am led to believe they are a four piece from Canada with former members of Okara and Shotmaker who recently put out this 6 song 12" and, from the looks of the insert, have already broken up. I vaguely recall someone saying that they had a jawbox-ish feel to them before I listened to the record. I came to the conclusion that they might have said this because the girl in the band (could she be the bassist?!) bares a striking resemblance to Kim Coletta. They have a much newer, bass heavy, rhythmic sound with some very hard hitting guitars and drums. The female member of the band sings on one track and does a decent job; sounding a bit like a less falsetto Corin Tucker. The boys in the band prove to be quite capable of belting out lots of technical, chunky tunes that should appeal to fans of Shotmaker, Rye Coalition, Regulator Watts and the like.

(spectra sonic sound) LS

**The Tie that Binds "Slowly Sinking Under" CD-** I can't understand why I haven't heard much hype about this band 'cause they're really good. They remind me a little of Jawbreaker, but the guitar fills aren't like Jawbreaker at all. Powerful vocals and drums make the sound complete. I think we'll be hearing a lot of good stuff from this band in the future. This is a great record! (Onefoot Records) RS

**Traluma "Seven Days Awake" CD-** Well, the cover art for this CD is crappy, but besides that I'm impressed. Traluma play well-textured emo owing, as their press sheet says, "more to Fugazi than to Sunny Day Real Estate." (Is it lazy journalism for me to directly quote press sheets? Probably, but it's late and I'm tired.) This is very competent stuff. (Caulfield) DF

**Tsunami "A Brilliant Mistake" CD-** I wouldn't call Tsunami emo, even though they have tons o' emotion in their rocking songs. For those who have never heard them, I guess a good comparison for Tsunami would be Tiger Trap. This album is a really good mix of pop and the more melodic sides of punk. Tsunami is currently defining what America thinks of as indie rock. (Simple Machine)

**Tuesday "Freewheelin" CD-** It's amazing to me that this band hasn't gotten tons of press. Maybe it's the fact that they're an emo/pop-punk band on a mostly ska label, but the fact is: they rock. From the opening song I was thinking to myself, 'Is this more Getup Kids, or more Promise Ring?' If you like either of those two bands then this record is for you! (Asian Man Records) RS

**Unsane "Occupational Hazard" CD-** Unsane sounds like a car crash in the middle of a freeway. It's ugly and bloody and horrible, yet holds a strange attraction. The songs on this album are slow and grinding and brutal, a bit reminiscent of

Today is the Day or perhaps Cop Shoot Cop, but with more structure than the first and more balls-to-the-wall anger than the second. To be honest, it's not really my thing, but if you dig car crashes... (Relapse) DF

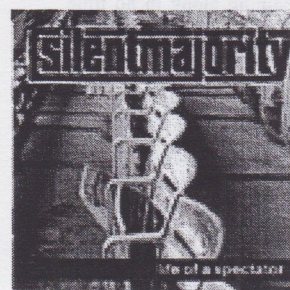
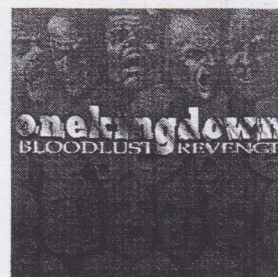
**Unsteady "Double or Nothing" CD-** Not being a big fan of ska or swing, I find it strange that I found myself dancing to this CD. Unsteady are not punk, just jazzy, funky, sometimes-Latin ska-- and they rock. Some songs are purely instrumentals, but you still can't help humming along to the prominent bass or trombone lines. Latin ska fans should buy this record! (Asian Man Records) RS

**Unwound "Challenge for a Civilized Society" CD-** Hooray! A new CD from Unwound! And, as usual, it's interesting stuff. Unwound use dissonant guitars, odd tempos, snaking rhythms to create an alternately furious and beautiful indie-rock soundscape. The lyrics, which are strange but poetic, are classic Unwound, but the rest of the album is less melodic or radio-friendly than their earlier stuff and thus takes a few listens. But some of the songs here are as good if not better than anything Unwound has done, in particular the languidly beautiful instrumental "Sonata For Loudspeakers," with a lazy trumpet and a base line that rises and falls like the waves. Plus the cover art is well-done. (Kill Rock Stars) DF

**Wnico "Bon Voyage" CD-** Umm, does anyone else out there sometimes think that all the cool Olympia labels are having some kind of contest for who can put out the most random, esoteric and genre divergent bands? Well, chalk one up for Kill Rock Stars. This is really weird, crazy Japanese art rock and it's actually pretty cool in some ways. Most of the songs seemed pretty punk rock but they have a few which are totally different and have what sounds like record scratching and keyboards and whistles and stuff. They also have a girl who does some cute singing and at times it almost sounds like the

women from Cibo Matto doing a duet with Beck on the turntables, Teenegenerate on the rhythm section and Slash doing the guitar noodling. I noticed that this album gets odder and odder as the album progresses and even ventures into reggae and rap styles. So I guess if you're in for something really different and unexpected from Kill Rock Stars check this out—you might be refreshed! (Riot Records/Kill Rock Stars) LS

**Law of Inertia Records  
Reviewing Staff is:  
RS = Ross Siegel  
DF = Dan Frantic  
LS = Lauryn Siegel**





Law of Inertia: How many do you get.

Jason: It depends on where we play and when. Like, we've done four hundred person shows, but it's kind of hit or miss. But, it really depends on the night of the week and who you're playing with. It's not a safe bet for a touring band to come here. I think if they started to, then a lot more kids would come out for shows. But, it's been really locally oriented.

Law of Inertia: From what I would guess, it's not like there are many places around Florida you can play. I mean, you can't just go to Georgia and play a show.

Jason: Birmingham, Alabama; Atlanta; and Columbia, South Carolina.

Law of Inertia: Those places have scenes?!

Jason: Yeah, but it's not like you can just go there and magically have a good show.

Law of Inertia: After three years of playing with Hot Water Music, do you guys do this full time other than school?

Jason: No we don't. When we're on tour, we manage to cover our bills but there's not really anything coming in when we're not on tour. (laughter)

Law of Inertia: What was your worst job ever?

Jason: I haven't had too many jobs.

Law of Inertia: I think that's the best way.

Jason: Yeah, I've gotta find one now. I don't know, I worked construction for one day and then quit.

Law of Inertia: Punk rock's better.

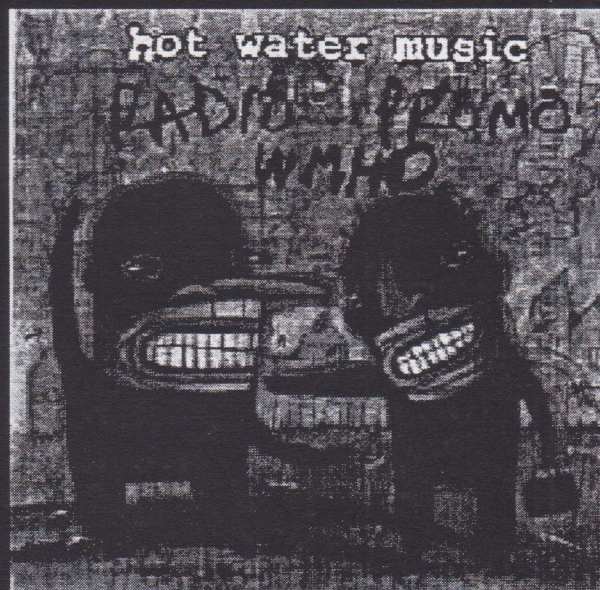
Jason: Yeah, I just got a desk job. (laughter)

Law of Inertia: Would you like to eventually do the music thing full time?

Jason: Yeah, we're working on it. I don't know too many

people who wouldn't, no matter what they say. Obviously there are things we wouldn't do to do it full time—at least at this point—we really want to say what we will and won't do. We'd like to, but we'd like to do it being DIY and independent without the other stuff. It's getting a little easier 'cause we're working with a lot of people who are little more supportive of us trying to do that. At three years it's a lot better than at one year 'cause none of us had ever been in any bands that had put any stuff out or toured, so we really had absolutely no clue what we were doing. If we were to start the band now, we'd be a hundred times better off in three years than we are now.

Law of Inertia: I've been reading a lot of interviews by you guys lately, so I guess you are getting around. What's the stupidest question an interviewer has ever asked you?



Jason: Usually we don't get dumb questions. Chuck did an interview the other night in Tampa, and the kid asked him how he liked our new record. A valid question would be if the kid had asked him if he liked it as much as our other ones, but he was basically saying do you like your band. (laughter) It was worded, like, do you like your band.

Law of Inertia: Well I just did an interview with Franklin, and they said they've never been a hundred percent happy with any of the albums they've done.



Jason: It was worse than that though. People ask us that question, you know, do you like your new record as much as the old one, and stuff.

Law of Inertia: But, Chuck's not gonna be like, no, actually I try to write the worst music I can.

Jason: Yeah, it was something that sort of begged the answer, no we wrote all these horrible songs. (laughter)

Law of Inertia: People are really big on labeling music now. Ever since I think Nirvana people are like, oh this is punk, this is hardcore, this is grunge, this isn't ska, etc. I've heard a bunch of mixed labels for you guys, mostly emo. How do you feel about the emo label?



Jason: I don't necessarily disagree with it, as far as lyrical content and what the band's about aside from the music. When I think of emo, I tend to think of bands we don't sound anything like. I think it's because we're kind of in between there and regular hardcore. We're friends with a lot of emo bands—

Law of Inertia: Well on Fuel for the Hate Game you thank The Promise Ring and Christie Front Drive which are definitely emo bands.

Jason: It just depends... I was about to make a really stupid blanket statement and say we get along with bands who play a certain type of music but that's not true.

Law of Inertia: Isn't it odd how you can find these really sweet guys in these metalesque hardcore bands?

Jason: I think a lot of it is where we're coming from, I mean, Chris and I grew up on hardcore, George didn't really grow up in the punk scene at all, and Chuck grew up skating and stuff.

Law of Inertia: So, can you give me some of your influences?

Jason: Everything really. That's the one thing that's worked out so well about us, is all of us just like music in general. When we all got together we listened to pretty much every different kind of music and really enjoyed a lot of it.

Law of Inertia: I hear a lot of Grateful Dead in your music actually.

Jason: Yeah, we've been trying hard to attain their sound. (laughter) I don't know, the only reason the emo label bothers me is because it has some negative connotations to it that just don't fit us. Like when you think of emo you think of the whiny stuff. But, the Promise Ring is labeled an emo band and I think they're pop.

Law of Inertia: Well, I don't think it's quite punk, not quite hardcore, and not quite emo, but when you put them altogether then you're getting somewhere. Can you give me a discography?

Jason: The Finding the Rhythm LP/CD, the Eating the Filler 7" and the split 7" with this band called Swivelstick from Southern Florida, and those two seven inches are on Finding the Rhythm. Then we did Fuel for the Hate Game, The Boy out of Bradington, a song on the Crank! Records compilation. And the new album: Forever and Counting on Doghouse. And we had a 7" that just came out on Allied.

Law of Inertia: Contact info?

Jason: 116 nw at #141, Gainesville, FL 32601

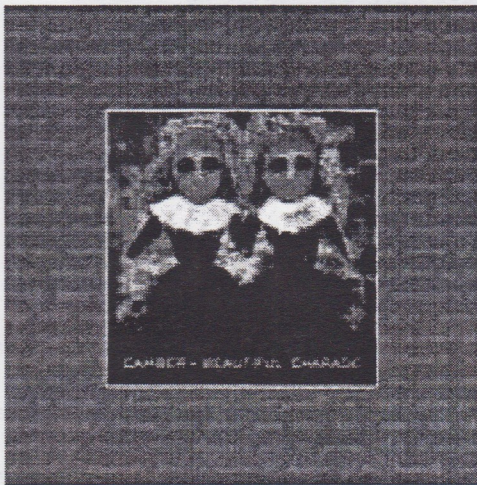


in Long Island or up in Staten Island or in New Jersey. There's a pocket here in New York that can actually put shows together that draw a lot of kids but they usually come in from the outer lying areas. There are so many great bands out of New York, and that's a blessing and a curse because on any given night there's so many things you can do. But, we've had a chance to play with a lot of really good bands.

**Law of Inertia:** Is it hard to get bookings at the good clubs, especially when you were starting out?

**Barry:** It's a ladder, you know, and you start at the bottom rung. We started playing what were basically pubs by day.

**Law of Inertia:** From what I hear, everyone all around the country keeps complaining about how few places to play there are for indie rock bands, do you find that in New York City?



**Corby:** Well New York City is kinda weird, you know? I have a theory that because of the high rents, people just go wherever they think they can make money. There are places that have converted a few nights to techno and dance nights.

**Barry:** Like the Cooler, they never did stuff like that before.

**Corby:** In New York City there are kinda standard good places to play and they usually don't go away. But, there are a few places down in Maryland that have dried up, so it is happening. Now, there's a lot of basement shows

**Barry:** The neat thing about that, is that it's given the kids even better chance to get the good bands in, you know with the DIY stuff. Like halls and church halls and even their basements, I mean, they can put together amazing shows.

**Law of Inertia:** But, it seems like that's happening more and more-basement clubs.

**Barry:** We're playing a kid's living room on Saturday out in Staten Island. (laughter)

**Law of Inertia:** Really, and are you guys charging for that?

**Barry:** Yeah, it's like three bucks. (more laughter) For eight or nine bands.

**Law of Inertia:** Okay, just to lighten up the already light mood, can you guys tell me your first crush? (Silence)

**Barry:** That would be second grade, a woman... (laughter)... well, she's a woman now, a girl named Teresa.

**Law of Inertia:** So do you ever see her anymore?

**Barry:** Yeah, she lived in the town where my mom grew up, so I would see her as I grew up, but I remember definitely having a thing for her.

**Corby:** Mine happened to be second grade as well.

**Barry:** Corby's was like later last year, actually. (laughter)

**Corby:** It would have to be my second

**CAMBER**



grade teacher, she bent down in front me and I went crazy!

**Law of Inertia:** Let's talk about Deep Elm. I've been talking to John, the owner a lot, and he seems like a really cool guy. How have they been to you guys?

**Barry:** We've kind of grown up with John, you know, he was an all seven inch label when we met him, and all of a sudden he's grown the label a lot and he's done it the right way. He's been really good to us. Obviously you want to put out a really nice record that sounds good, and have good distro, and a good push on college radio and stuff. John's done a lot of stuff for us, he's been a real friend. For a while he helped us out with booking.

**Law of Inertia:** So, I take it you guys are staying with Deep Elm then.

**Barry:** Well yeah, if we don't sign to Geffen.

**Law of Inertia:** Really?

**Barry:** No (laughter), just a joke.

**Law of Inertia:** Do you have any plans for a new record?

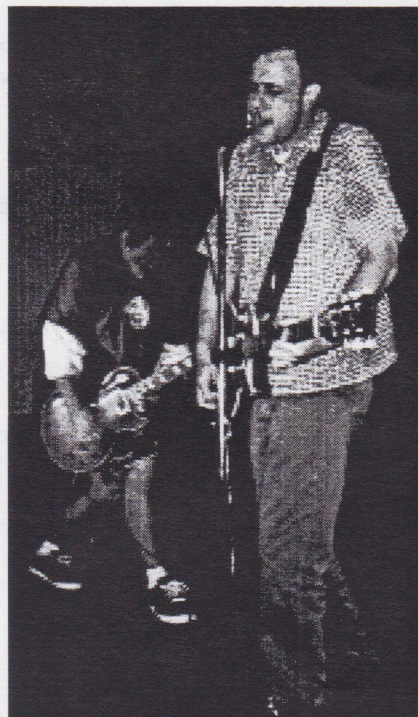
**Barry:** Actually we're writing songs right now. We were planning on sort of laying low for January and February and not play out that much, and just concentrate on writing. As it turns out, however, we have a hard time saying no, and we've just gotten a lot of good opportunities to play in January and February.

**Corby:** Every time we go out to see other bands we get another gig. Last night, we went to a show and got ourselves another show, and we're like, damn we're never gonna get this thing freakin' written.

**Law of Inertia:** So you aren't pulling the J Church method where you record a

the better part of a year to write one song. We haven't been the most prolific band the past couple of months, but that's why we want to take some time off and get our heads back into writing songs.

**Law of Inertia:** Where is your favorite place to play?



**Barry:** Wilkesbury, Pennsylvania. The guys who manage the scene out there have some good zines and have some good labels have been really good to us. They put together amazing shows. We've played these amazing bills the couple times we've played out there. They draw from all the surrounding states as well as from Pennsylvania and they put on such good shows so it'll be these two day or events. The last time we played there was one day and we would play with Mineral, the Getup Kids, Opium Taylor, Cursive, the Regrets, Jejeune.

**Law of Inertia:** Let's talk about influences. Whenever I listen to you, I hear a lot of different influences. However—

**CAMBER**



and this is going to sound really cheesy—you guys really sound like no band I've ever heard. Sometimes I listen to your album and I'll be like, wow that reminded me of Sunny Day, but then the next chord progression will surprise me and I'll be like, huh?

**Barry:** We get the Sunny Day thing a lot—

**Law of Inertia:** I think too many bands get the Sunny Day thing, though,

**Barry:** I think Sunny Day was one of the first bands to take this form of music and do something with it on a real broad scale. If you think about it, they signed to Sub Pop which is a weird label for a band like them to be on. I think at the time there wasn't the scene that there was now. I mean, you probably couldn't put on a two day event of bands like that like you can today.

**Law of Inertia:** But, in Seattle at that time, Sub Pop was the big thing.

**Barry:** Yeah, but you look at their label mates, and they're nothing like the rest of them. Obviously Sunny Day Real Estate is one of my favorite bands, and they influenced me. I mean, Jeremy, and their live performances, and the way they write songs. But, I think that they channel a lot of stuff, and that's one thing that we work on when we write songs is to try to open doors to much less obvious influences.

**Law of Inertia:** I actually hear Phish in your influences.

**Barry:** That's just Corby. (laughter)

**Corby:** Other than Phish my influences are the classic seventies rock stuff—

**Barry:** I'm really into chick folk and stuff like that, but we're all into tons of different stuff. But, enough about me what do you think about my suit?

**Corby:** So anyway, my influences are... (laughter) No seriously, I'm really

into Chavez—

**Law of Inertia:** That's great Corby, so back to Barry. (laughter)

**Corby:** Archers of Loaf, stuff like that.

**Law of Inertia:** So, can you guys tell me an ad that you've had a hand in lately?

**Barry:** Seen any Kit-Kat ads lately?

**Law of Inertia:** No.

**Corby:** How about any Rolling Rock ads.

**Law of Inertia:** Contact info?

**Barry:** [www.rockfetish.com/Camber](http://www.rockfetish.com/Camber)  
Write us at Deep Elm which is PO box 1965, NY, NY 1056---Camber206@aol.com



# Top Ten List

## Ross Siegel

- 1) The Replacements
- 2) mail
- 3) Cap'n Jazz
- 4) free CDs
- 5) The Clash
- 6) Vladimir Nabakov
- 7) Don DeLillo
- 8) Quitting smoking
- 9) snow on eyelashes
- 10) The Greek House's gyros

## Dan Brook (in no particular order)

- The Cramps "A Date with Elvis"  
Assuck "Anti-capital"  
His hero is Gone "Monuments to Thieves"  
Dead and Gone "TV Baby"  
Murder City Devils "Three natural sixes" 7"  
Death Wish Kids "there's nothing in school they can't teach you on the streets" 7"  
"No Royalties" (a Krusty comp)  
The Gaia "discography 1991-97" (awesome Japanese Jarcare)  
Gun Pro/Hardship split 7"  
R.L. Burnside w/John Spencer blues explosion "an ass pocket of whiskey"

## Dan Frantic

1. Unwound
2. Against All Authority
3. Becoming a second-semester senior
4. Teen Idols
5. Seeing Morrissey live
6. the Receivers
7. Getting to sleep in on a rainy Saturday morning
8. godhead/silo
9. Swing dancing
10. Hot Water Music

## Lauryn Siegel

- 1) KLG
- 2) playing the keyboard
- 3) listening The Smiths for the 1<sup>st</sup> time
- 4) getting mail
- 5) anything by LYNC
- 6) black clothing
- 7) the fisticuff's bluff
- 8) POPS (the cereal)
- 9) buying new shoes
- 10) Squarepusher
- 11) having classes 3 days a week
- 12) drinking lots of Coke
- 13) being able to record shop whenever I want!

## Tim Holden's Top 10 G.I. Joe + Cobras

10. Cover-girl
9. Quickkick
8. Torpedo
7. Baroness
6. Gung-ho
5. Zartan
4. Ship-wreck
3. Road Block
2. Destro
1. Snake Eyes / Stormshadow (tie)





CLAIRMER



I recently had a chance to talk to Don from the Florida band Clairmel. After chasing him around in cyberspace for about 2 weeks, and then after me getting mono-nucleosis, I finally managed to connect with him for a phone interview. This is sort of a strange interview that seems to go off on many tangents, and it is pretty interesting. So, check out a great band that is currently breaking down the barriers of hardcore/punk/emo/pop. Heeerrrrreeeee's Clairmel.

**Law of Inertia:** Who's in the band and who plays what?

**Don:** Well, there's me: I play guitar and I sing, Dave Decker: he plays guitar and sings, Richie Lawler plays bass, and Paul Arcos plays drums.

**Law of Inertia:** Cool. Favorite Ben & Jerry's flavor?

**Don:** Oh that's easy. It's Chubby Hubby. Because it's the most unusual mixture.

**Law of Inertia:** Is that the one with the pretzels?



**Don:** Yeah, it's great.

**Law of Inertia:** What do you think of Phish food?

**Don:** Never heard of it.

**Law of Inertia:** Next question: what's the best Simpson's episode.

**Don:** Oh man, it's been so long. I think probably when Homer found his bong from the early seventies when they were looking through old boxes and stuff.

That's the only episode I can remember, but I'm sure there are other great ones.

**Law of Inertia:** Every episode is good, though.

**Don:** Exactly.

**Law of Inertia:** Can you tell me a little bit about the history of the band?

**Don:** Yeah, we started in '91 in Gainesville--we live in Tampa now--it was me and Dave and Richie. We had a different drummer and bass player--Richie used to sing, back then. Then we kicked the bass player out and Richie got sick of singing so he started playing bass.

**Law of Inertia:** Why'd you kick the bass player out?

**Don:** Just problems, we weren't getting along and we was going through a bad period in his life. So, Richie moved to bass and stopped singing so me and Dave started singing. We went on our first tour with Dogs on Ice from Tampa--they were on Allied. Their drummer was Paul who's our drummer now, and as soon as they came back from tour, they broke up, and as soon as we came back from tour we moved to Tampa and our drummer didn't want to move so we took the next step and had Paul start playing for us. Then we recorded our first full length album about eight months after hooking up with Paul--the Self-titled one--and since then we've had the same lineup.



**Law of Inertia:** How many tours have you guys been on?

**Don:** We've done two full U.S. tours, and three east coast tours.

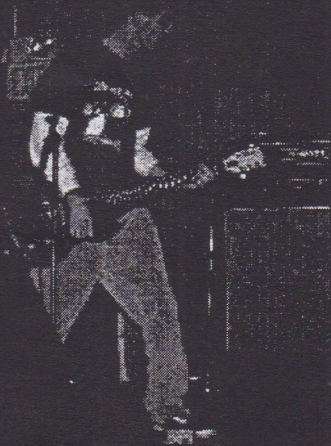
**Law of Inertia:** What was the coolest city to play in?

**Don:** I would say, Austin Texas where we played at a transvestite bar and a group of belly dancers opened up for us.

**Law of Inertia:** Really?! That's so cool. (laughter)

**Don:** We actually didn't have a show, we just knew somebody in Austin. So, we were going to just pass the day hanging out and he said that he knew this transvestite club that has shows on a whim. So, we called them up and they told us to come on down.

**Law of Inertia:** Did they like you?



**Don:** Yeah, they were way into it! It was cool because there was nobody in the hardcore music scene there, it was just us and people who had no clue about this kind of music.

**Law of Inertia:** Austin's a pretty hip place, though, isn't it?

**Don:** It is, yeah. We just had a hard

time getting a show there. That was our first tour ever, so we didn't know much about booking shows.

**Law of Inertia:** Are you guys Star Wars fans?

**Don:** I guess we're all Star Wars fans, I mean, we're not like hardcore Star Wars collectors or anything. Why do you ask? (laughter)

**Law of Inertia:** Because of the line 'Darth Vader Fucked up...' in the song *Hershey Kiss*.

**Don:** To tell you the truth I don't know what those lyrics are about. You'd have to ask Dave.

**Law of Inertia:** I think the lyrics you guys write are really cool, but I think part of the reason they're cool is because some of them are such non-sequiturs. Can you talk a little bit about how you go about writing lyrics?

**Don:** I don't try to write songs about anything in particular. I don't sit down and say, 'okay, I'm going to write a song about this. I don't try to write any political thing going on, I just try to do it like stream of consciousness. I think it ends up that I'm working something through in my head, and that would pop into my head when I'm writing. I don't think I've ever said, 'yeah, I want to write a song about her.' I think Dave might work the complete opposite. I think he has certain instances that he writes about. But, I try to write about a bunch of things that all come together and relate to one thing.

**Law of Inertia:** What does Clairmel mean?

**Don:** It's a city outside of Brandon, Florida where I grew up. It's where this guy Billie Ferry ran through a super-market with gasoline, poured it on people, and lit them on fire.

**Law of Inertia:** Wow, I don't think anyone would guess that!



**Don:** We've had people that totally don't know what we're talking about. It's not a big city--it's actually a real white trash part of town.

**Law of Inertia:** So, are you guys white trash? (laughter)

**Don:** No, we just come from a white trash town. (more laughter)

**Law of Inertia:** Who are some of your influences?

**Don:** Most all our influences are early hardcore stuff. We all met, at least five years before we were even in the band just going to hardcore shows. A wide range of band from, like, Straightedge bands like Conflict, to the Descendents to San Francisco and Berkeley bands.

**Law of Inertia:** San Francisco represent. How do you like working with Var and No Idea?



**Don:** Love it. It's so cool because it's not even working with him. We just basically said to Var, 'hey do you want to put one of our seven inches out?' Ever since then, he just like, 'when do you want to record?' This last time he gave us money to record with. Our first album we put our ourselves--we got a \$1,500 loan--and pressed the CDs and had him distribute them. Once that pressing sold out he re-pressed them. Since then, we haven't paid for anything ourselves.

**Law of Inertia:** How do you feel about the emo label?

**Don:** I guess to an extent labels are unavoidable. I can't see how we fit into one or another. As far as emo goes, if you ever have met us you'd know that we're not really the typical emo guys. I mean we drink beer and smoke pot and get rowdy. We don't really fit into a lot of the people in the emo scene. I think we have a wide range of sounds.

**Law of Inertia:** What do you think the best scene is in America now?

**Don:** I love the Gainesville scene. Every time we play there we get an incredible response. I would say that Tampa is on the bottom of that list. The scene sucks here. As far as my favorite bands, I'm in Hot Water Music, Panthro UK, United 13--they're some good friends of ours. That's actually our old bassist playing guitar, so we're still cool with him even after everything that's happened. Back to the question: the bands I really listen to a lot are Guided by Voices and Superchunk. GBV are just so experimental, they have so many sounds yet they have a real creative united sound.

**Law of Inertia:** Discography?

**Don:** First thing we put out was Clairmel 7 inch but we only pressed like 500 of them. Then we put out *Dust Doesn't Lie* which is probably still available. Then *Boot and Bras*, and we're on a comp. called *Songs that will make you Cool*. We had a song on No Idea #11. Then we put out our first album-self titled. We were on a comp. with GBH which is an Ox fanzine from Germany, and a Polyvinyl comp. with us and a bunch of other bands. Then Var put out a sampler. We just put a new full length album out called *Fair Weather Fan* in No Idea. In the process is a split 7 inch with Hot Water Music.

**Law of Inertia:** Contact info?

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THANX  
DYNA!



